

NEW-YORK TRIBUNE.

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A very large paper for THE COUNTRY, published every SATURDAY MORNING, at the low price of five cents per annum, in MORNING. 16 copies for \$15, or 20 copies 25.

THE TRIBUNE.

Ole Bull.
Europe is about to resume the jewel she has lent us for a season, and we trust the last moments of his visit upon ourselves will be duly valued by all who are fitted to view from the true point, which we like to be of one's own heart.

Christopher North said in the Noctes Ambrosianæ that the world could never want a subject for diversion, since, when all others were exhausted, still would remain the question "Whether or no is a post?" For the present a similar dispute as to the claims of Ole Bull to the honors of genius superseded that in the old world, and been confined among ourselves. The two parties engaged in the former controversy still maintain their places in those who decided that *Pope was not a poet* but quite sure that Ole Bull is *vice versa*.

The dispute is the old one between Intellect and Feeling. With the highest genuses these are co-existent so in harmony that all kinds of minds, of souls of character are satisfied, all kinds of spirits they one magician. But, even with genius so wonderful as those of Dante and Milton, this is not the case. Many souls meet them unmoved.

In the case of such genuses as Petrarach and Spenser, it requires an unpolished nature, unspoiled by vice or the perversity, either of learning or practical duty, and tenderness of heart to receive the influence. The genius of Ole Bull is sweet, brilliant, romantic and tender, not grand, severe, and commanding. He may fall thoroughly to satisfy the requisitions of science, he may, at times, daily with his art and do things with the light freedom of a child rather than the grave earnestness of a man. We do not know enough to say that it is so, but it would not surprise us from what we have felt of the nature of his mind that it should be so. But we shall ask no pedant's leave to say that he has genius and great genius; our own souls have decided that such must eventually be the verdict of the world at large.—And, if he fail to please some really noble and accomplished priests of the Muses, we entertain no doubt that the Muses themselves would be bolding ear to his lay and treat him as a darling child.

We admit, however, that his mind is rather subduing than universal, and can understand why even those who are neither pedantic nor prejudiced will fail to answer to his call. He is not made to move the spirit's new consciousness so much as to awaken sympathetic chords ready for his touch, and sometimes do the former, but it would be while the mind was waiting for some such encounter.

His sweet influence we ourselves are indebted to for delight at the time of hearing, rather than thoughts called forth, nor should we attempt, but at the wish of others, to analyze what we have received, but content ourselves vaguely, as often in the enjoyment of Nature, with the memory of beautiful hours in our first impressions of Ole Bull; we could not at all separate himself from his music. His manners charmed us; they were those of a princely child, used to the world and to crowds, but who has never been much affected by them. He was at ease, but he had a worldly manner; what was called awkwardness was in him charming to us; his little ways were the natural expressions of his nature; would that every one were thus awkward! had we free play of an individual nature, restrained only by a knowledge how to avoid habits that interfere with the comfort of others instead of a stammer or merely conventional manners, social intercourse would not be the sadness it now generally is to those who are not moved with vanity and have no thirst for gossip.

As we see men as we do children, it would be charming, and just so do we see Ole Bull in face of strange and curious audience. Like the child, looks shy, but like the child what he does at all must be done freely. And, happier than the child, he can always speak freely—through his violin.

His violin seems, indeed, a living companion, the masterpiece of himself. When we read the objection of a critic to the "Niagara," the Ole Bull expressed the *feminine* feeling of the scene, we thought this answered to much we have felt about his companionship with his violin. The spirit of his lute answers him like a female friend—a wife! It is himself, but a second wife, as Milton's Eve came to Adam; and his gestures seem, often, to express that he listens for it, and that, if awakened by himself, he knows not, except in love, what he shall awaken.

In our first hearings of him, "The Mountains of Norway" seemed to express what was congenial with him yet not especially his. The "Adagio Italiano" is just what its name promises. It will be to us a recollection of sacred interest; and my deny genius to the mind to whom we owe this, we reply, we have at least heard from him the voice of the soul. If it was not genius, it was dulcior.

"Polaca Guerrera" is a noble composition. There is a fullness and compass of feeling in it, which raise a glow in all the frame as we remember it. We have heard this composition was the work of a few still night-hours, though it had long lain in the soul of the artist, seeking to be born. We should look to it from its concentrated yet soaring character.

The "Recollections of Havana" gave us much pleasure. In this, as in the "Niagara" and "Adagio Italiano," we have been delighted with the perfect naturalness with which the effect is given of one wandering, sometimes sunk in the depths of the scene, sometimes started back into actual consciousness and even to special memoirs.

In this view we heard, with sensations of peculiar pleasure, the uprise of the note "On the lake where droops the willow," amid the rush and roar of Niagara. Such special memories, especially of scenes of song, where there is an ear and a hand for song, come—

We know not whence they come, we know they must break the absorption of the deepest reverie, cast into the present an arrow from the past.

Was not the least charming part of these events to us, when Ole Bull, being encored, would come forward with his sweet shy smile, whose mild courtesy at once pervaded the assembly, and play his familiar air "Auld Robin Gray," "The Last of Summer," "On the lake where droops the willow." We were happy to see how much their simple tenderness was to him; happier to hear it, endued with its highest character, for those airs which lost nothing of the simple humanity of their tenderness, seemed to be transformed, made greater by the pure tone of his instrument and his simple playing of them.

As all we heard from him, nothing impressed us so much as the piece called "Siciliano e Tarantella." That seemed something unique, the type of some of things of which we were vaguely conscious, but never seen or heard any full or even

NEW-YORK DAILY TRIBUNE.

BY GREELEY & McELRATH.

OFFICE TRIBUNE BUILDINGS.

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WHOLE NO. 1393.

ADVERTISEMENTS.

THE WORLD'S CONVENTION will be held in Clinton Hall, and commence its proceedings at 10 o'clock on Wednesday morning, October 1st, when all who are interested in the improvement of the condition of society, irrespective of any of the exciting injurious divisions, which PREVENT UNION AND DESTROY THE GEMS OF CHARITY, are invited to attend, to assist in the adoption of measures that will enable the public in a short time, to apply its abundant materials and powers to ensure permanent prosperity and progressive happiness to the entire population of these States. It is time that the inhabitants of America should be no longer deceived and held in bondage by mere words, forms and ceremonies, meaning nothing that is substantial or that can ever improve the condition of individuals, or even those who are trained to use the word to practice the forms and ceremonies.

To secure the most progressive prosperity and happiness for all will, now, by one bold and god-like effort, be speedily effected.

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